



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## THE BOSTON "VELASQUEZ."

## II.

Hand writing is said to reveal character; whether this be true or not, it does reveal habit. Those who have made a study of the subject are able to detect whether a person wrote a certain writing, even if he attempted to conceal its origin, by comparing it with writings known to be by that person. Like in all inferential conclusions also this science is open to error, but still may be regarded of fair value if substantiated by corroborative evidence.

A painter uses his brush with the same submission to habit as a writer his pen. Nor has the painter ever occasion to change his method for reason of concealment, to disguise himself, but he will more readily follow his habit of handling at all times—and by this idiosyncrasy will be recognized.

Velasquez had such peculiarities. Attention was called in the last number of his sureness of construction, his admirable drawing, his clear and clean coloring, his light impasto, his incisive, though sparingly used whites and yellows.

There may be added a further characteristic of Velasquez seen in most of his work. His line of demarkation of a light surface on a dark background is rarely made by a distinguishing line. He handles his brush from the light into the dark, instead of traveling along either. With invisible lines he runs his light into the dark whereby the sculpturesque effect is produced which gives the appearance of relief to his work.

Let us turn to the painting. The face of this Philip, with its strange pallor and full Austrian lips, has become very familiar to us, and the likeness with the authentic portrait, which is in the Prado (No. 1070), is convincing. The Boston portrait is, however, of a somewhat younger man and, if genuine, must antedate the Prado portrait which was one of the earliest (see Knackfuss, Biography of Velasquez). Pacheco writes in his book, published in 1649, of an earlier portrait than the Madrid, 1070, and the Boston portrait, if genuine, would in the appearance of age correspond to this last original.

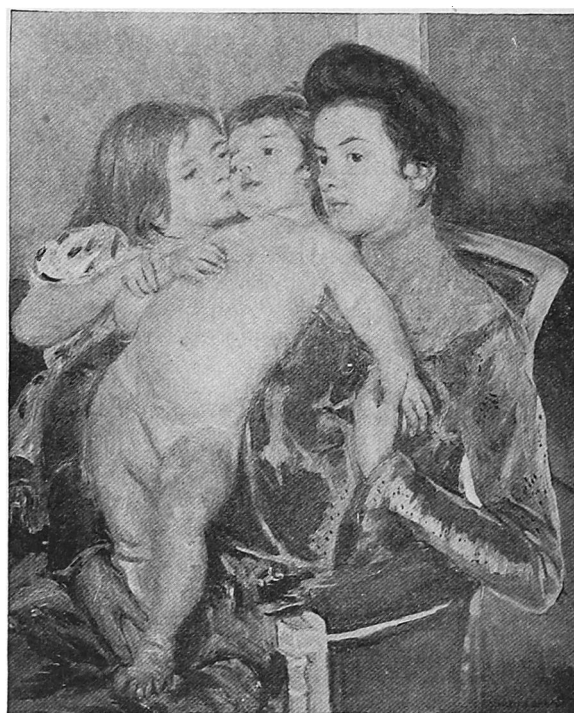
We must place, then, this work among the very first portraits which Velasquez could have painted. This being the case we may overlook the lack of luminosity, lack of lightness of tone, lack of atmospheric effect. None of these characteristics are found here, but as they only developed gradually in the artist and came only to full fruition after his Italian journey, we may not hold their absence against the *corpus delicti*.

More serious, however, is the uncertain construction of the body. The Prado portrait shows, at first glance, a proportionately larger head than the Boston portrait. The head is well-sculptured, the expression entirely to the standard of Velasquez work, and, with one exception to be noted later, may well be from the master's brush. The hands, also, with the same exception, are constructively sure, notably the left hand which lightly rests on the sword-hilt which is lost in the shadows of the cloak. But the *tout-ensemble* of the figure is not satisfying. The lines of the legs run into the line of the neck and chest with a crook about the hips. To be well balanced the legs should be painted to run into the feet about an inch to the left of the spectator. Velasquez always was too good a draughtsman to make such a mistake.

And, further, the painting of the cloak is too tight, there is a certain heaviness in the blacks to which Velasquez has never accustomed us. It shows a brush-handling most unusual to the great Spaniard, which is the exception above referred to, in the line between the neck and the "golilla" or peculiar collar, which the King wears. That line is too sharp, it does not loose itself. So it is with the line modelling the right hand as it hangs against the cloak. The brush shows the black mark instead of the usual working of the light into the dark.

To sum up, it would hardly do to suppose this work to be a copy. There is too much Velasquez in it. Nor can it be entirely by the hand of the master—there are too many aberrations from the immortal Spaniard's methods. It *may be* the original first picture of which Pacheco speaks, left uncompleted as a first study of his Prado portrait, 1070, and afterwards finished by some pupil.

As a personal opinion I might offer the suggestion that the Boston Museum authorities place under the painting the tablet: "Attributed to Velasquez." This would be a fair and conservative statement in the face of the antagonistic criticisms which have been raised, and would in no way deteriorate the value of the painting, which speaks for itself. The Boston Museum, with its Rembrandts of Dr. Tulip and of his wife, its Gabriel Metzu, "The Usurer," its Ribera, "The Philosopher," its wonderful Copley's, its Turner, Corot, Millet and many other gems, its magnificent Japanese collection, has too many treasures to be above taking the dignified stand of conservatism in a matter on which the doctors disagree.



MARY CASSATT

CARESS

## THE DUTY ON ART.

Americans, who have become independent of cares for their livelihood, were formerly wont to consider their material advantage of greater importance than any ideal benefit they could derive by the contemplation of beauty. The walls of almost all their houses were as bare as those of the Truks, whose religion prohibits any artistic embellishment of their homes and mosques. Some thirty years ago the Centennial Exhibition of Philadelphia began to develop a more general taste for art. It spread gradually over the country until every important city has now one public and several private galleries. We find a constantly increasing number of paintings and engravings in our hotels and private houses. They not only adorn the environs, but they teach the inhabitants